

Deven Saxena | Senior Technical Artist

devensaxena239@gmail.com · 415-859-8645
San Francisco, CA · [linkedin.com/in/devensaxena](https://www.linkedin.com/in/devensaxena)

Reel: vimeo.com/568313373
Password: deven_y

Summary

Artist-first Senior Technical Artist with 15 years across games, film VFX, animated series and commercials. Background in modeling, texturing, lighting and look dev, now building the tools, pipelines and AI workflows that help art teams ship more without losing quality. At EA, this work helped the Design Home art team produce 20% more content with 60% fewer people. Often creates the first production assets on new features to find pain points and repetitive tasks firsthand, then polishes the workflow before handing it to the art team.

Skills

3D & Texturing	3ds Max · Maya · ZBrush · Substance Painter · Mari · Photoshop · Illustrator
Real-Time	Unity · Unreal Engine · three.js / WebGL
Rendering	V-Ray · RenderMan · Redshift · Pencil+ · Quixel
Generative AI	Adobe Firefly · Google Gemini (Nano Banana) · Leonardo.Ai · ChatGPT
Languages	Python · JavaScript · C# · MaxScript · ExtendScript
AI Coding	Claude Code · Claude · GitHub Copilot · ChatGPT
Pipeline	AWS · SVN · Slack integrations · remote render automation · ShotGrid · RV

Experience

Electronic Arts | Senior Technical Artist

Jan 2022 – Present

Design Home (mobile) · Sole technical artist for the North America and Hyderabad art teams, owning all of their art-side tools and plugins

Tools & Pipeline

- Built and maintained a broad suite of custom authoring tools for 3ds Max, Maya and Photoshop, plus standalone tools and pipelines in Python, JavaScript and C#, keeping them current through DCC version upgrades and artist feature requests.
- Streamlined and automated nearly every art pipeline, helping the art team raise content output 20% after a 60% headcount reduction (about 3x output per artist).
- Designed and built a cloud Asset Library on AWS, searchable from inside Maya, 3ds Max, Photoshop and Substance Painter and through a standalone UI for non-artists, so the whole team can find and reuse past assets.
- Designed the studio's pipeline flow and partnered with engineering to turn it into a central web portal that brings the team's tools together, laying the groundwork for one hub to fetch assets and trigger jobs and levels.

AI & Automation

- Established one of EA's first production AI workflows, chaining the strongest model for each step (e.g. ChatGPT, Google Gemini (Nano Banana) and Adobe Firefly), and shared the team's approach with other EA teams: consistent AI results, practical techniques and navigating legal approvals.
- Created a workflow that pairs existing source files with AI-generated backgrounds for room levels, cutting artist time per background from 4 hours to 30 minutes, start to publish, and lowering production cost per level.
- Worked directly with Adobe developers on Firefly workflows built for the team's needs; invited to an Adobe MAX roundtable to give feedback on model consistency, custom models, image-editing needs, how Firefly compares with other models, and licensing.
- Developed a Slack-based asset and render service for artists, content and marketing teams in both regions: it pulls assets from SVN and studio servers, runs remote renders in Unity, Maya and 3ds Max, and posts results back, cutting asset turnaround from at least a day to minutes.
- Combined content, art and marketing spreadsheets with sales data into one view of recent colors, themes and genres that flags repeats, suggests fresh colors and surfaces insights such as the most profitable colors to use.

Features & Art Team

- Co-created Canvas, a line-art coloring feature built to grow daily active users, as its sole technical artist alongside the art director; built the concept-to-final-image workflow and cut processing per level from 4 hours to 15 minutes (16x faster) over three versions.
- Co-created Tablescaping, a dinner-table styling feature, with one other artist: prototyped client-side tools for the art-to-game pipeline, helped client engineers build them into the app, and in version 2 completely replaced offline V-Ray rendering with AI backgrounds (Nano Banana via Leonardo.Ai), cutting each level from a day's work to an hour.

- Defined the art workflow for each new game feature, from MVP to long-term improvements, often joining the art team for a sprint to produce the first production assets and write asset-creation documentation.
- Coached artists on process and technical skills, led the push toward better asset preservation, and stepped in as a production artist to help the team clear tight deadlines.

Hinge Digital | CG Asset Specialist / Senior Lighting Technical Director

Feb 2019 – Dec 2021

- Modeled, textured, surfaced and lit production assets and environments from concept through client delivery for brand and broadcast clients, including Cartoon Network and Microsoft; modeled and textured real-time shoes for Nike By You's WebGL customizer.
- Developed procedural texturing and shading tools for offline, real-time and web-based renderers, and wrote tools and plugins that automated repetitive production tasks.
- Optimized the pipeline around render farm capacity, software license limits, polygon budgets and render times.

Projects: Toonami (Cartoon Network), Microsoft, Nike By You

Rooster Teeth Productions | Lighting Technical Director

Jul 2018 – Jan 2019

- Lit and rendered RWBY Volume 6; handled look dev and troubleshooting for the show's distinctive 2D comic-book style.
- Automated template-scene setup, asset imports and AOV assignment in Python, and partnered with engineering on tools and plugins.
- Optimized offline-render assets for real-time use and balanced GPU/CPU render times for faster review feedback.

Anamon Studio | Look Dev Lead

Apr 2018 – Jul 2018

- Set up a cloud-based file management and rendering pipeline with Nimble Collective, tested for the best use of render time and licenses.
- Wrote shaders to automate the Substance Painter-to-RenderMan workflow; created assets and environments through client delivery.

Projects: Let's Eat (Kickstarter-funded animated project)

Studio X, Academy of Art University | 3D Lead

Nov 2013 – Dec 2017

- Led a team of 30 artists and worked with clients and producers to set deadlines and targets against project budgets.
- Built procedural shading and surfacing for a non-destructive pipeline, with shaders based on research and high-resolution scans.
- Streamlined the render-to-RV-to-ShotGrid (Shotgun) loop for faster client feedback, and scripted repetitive jobs.

Projects: Soar (Student Academy Award winner, 2015), Theeb (Academy Award nominee, Best Foreign Language Film, 2016)

Double Negative / Prime Focus | 3D Artist

Feb 2011 – Apr 2013

- Modeled, textured and lit assets and environments from concept to final image for film, automotive, commercials, VR/AR and print.
- Integrated ZBrush into the pipeline, troubleshoot caches, rigs and render times, and shot on-set reference for integration with scan data.

Projects: Transformers: Dark of the Moon, Gravity, Immortals, Wrath of the Titans, Scream 4, Storage 24; commercials for Lenovo, Olay and L'Oréal

Education

Academy of Art University, San Francisco, CA | Bachelor of Fine Arts, Animation & Visual Effects

Maya Academy of Advanced Cinematics (MAAC), India | Advanced Diploma, 3D Animation & VFX